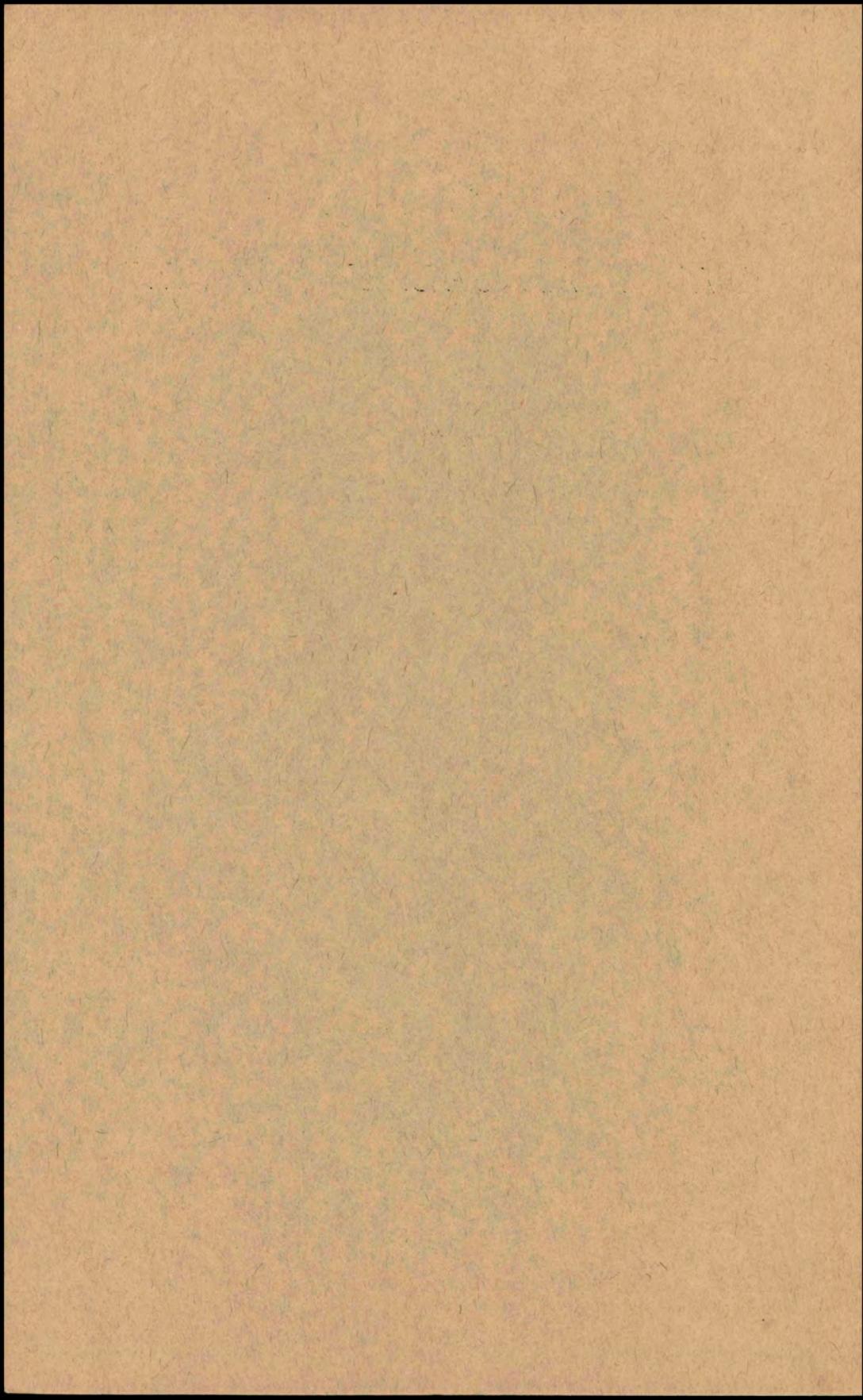


REPORT ON THE
NATIONAL GALLERY OF ART

1942

SMITHSONIAN INSTITUTION
WASHINGTON
D. C.



REPORT ON THE
NATIONAL GALLERY OF ART

FOR THE
YEAR ENDED JUNE 30, 1942

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REPORT ON THE

NATIONAL GALLERY OF ART

YEAR END REPORT 1930-1931

PREPARED BY THE



APPENDIX 2

REPORT ON THE NATIONAL GALLERY OF ART

SIR: I have the honor to submit, on behalf of the Board of Trustees of the National Gallery of Art, the fifth annual report of the Board covering its operations for the fiscal year ended June 30, 1942. This report is being made pursuant to the provisions of the act of March 24, 1937 (50 Stat. 51), as amended by the public resolution of April 13, 1939 (Pub. Res. No. 9, 76th Cong.).

ORGANIZATION AND STAFF

During the fiscal year ended June 30, 1942, the Board was comprised of the Chief Justice of the United States, Harlan F. Stone, who succeeded the Honorable Charles Evans Hughes as Chief Justice and took office on July 3, 1941; the Secretary of State, Cordell Hull; the Secretary of the Treasury, Henry Morgenthau, Jr.; and the Secretary of the Smithsonian Institution, Dr. C. G. Abbot, ex officio; and five general trustees, David K. E. Bruce, Duncan Phillips, Ferdinand Lamot Belin, Joseph E. Widener, and Samuel H. Kress.

At its annual meeting held February 9, 1942, the Board reelected David K. E. Bruce, President, and Ferdinand Lamot Belin, Vice President of the Board, to serve the ensuing year. The executive officers continuing in office during the year were Donald D. Shepard, Secretary-Treasurer and General Counsel; David E. Finley, Director; Harry A. McBride, Administrator; John Walker, Chief Curator; and Macgill James, Assistant Director. At the annual meeting the Board elected Chester Dale of New York as an honorary officer of the Gallery, giving him the title of Associate Vice President. At a meeting of the Board held December 29, 1941, the Board provided for the appointment of Otto R. Eggers and Daniel P. Higgins, constituting the firm of Eggers & Higgins of New York, as consultant architects for the National Gallery of Art. During the year, George T. Heckert was appointed Assistant Administrator, such appointment being made possible because of the reclassification of his office by the Civil Service Commission.

Also at the annual meeting the Board, pursuant to its bylaws, constituted its three standing committees as follows:

EXECUTIVE COMMITTEE

Chief Justice of the United States, Harlan F. Stone, chairman.
 David K. E. Bruce, vice chairman.
 Secretary of the Smithsonian Institution, Dr. C. G. Abbot.
 Ferdinand Lammot Belin.
 Duncan Phillips.

FINANCE COMMITTEE

Secretary of the Treasury, Henry Morgenthau, Jr., chairman.
 David K. E. Bruce, vice chairman.
 Secretary of State, Cordell Hull.
 Ferdinand Lammot Belin.
 Samuel H. Kress.

ACQUISITIONS COMMITTEE

David K. E. Bruce, chairman.
 Ferdinand Lammot Belin, vice chairman.
 Duncan Phillips.
 Joseph E. Widener.
 David E. Finley, ex officio.

All positions with the Gallery, with the exception of the executive and honorary officers, are filled from the registers of the United States Civil Service Commission or with its approval. By June 30, 1942, the permanent Civil Service staff numbered 234 employees. Since the opening of hostilities, 12 members of the staff had joined the armed forces.

APPROPRIATIONS

For salaries and expenses, for the upkeep and operation of the National Gallery of Art, the protection and care of the works of art acquired by the Board, and all administrative expenses incident thereto, as authorized by the act of March 24, 1937 (50 Stat. 51), as amended by the public resolution of April 13, 1939 (Pub. Res. No. 9, 76th Cong.), the Congress appropriated for the fiscal year ending June 30, 1942, the sum of \$533,300, to cover the first full year of operation. From this appropriation the following expenditures and encumbrances were made:

EXPENDITURES AND ENCUMBRANCES

Personal services.....	\$353, 583. 22
Printing and binding.....	6, 880. 70
Supplies and equipment, etc.....	133, 087. 18
Reserve	36, 080. 00
Unencumbered balance.....	3, 668. 90
	<hr/>
Total.....	533, 300. 00

ATTENDANCE

The total attendance for the first year during which the National Gallery was open was 2,005,328, a daily average of over 5,500 visitors.

A unique record for museum attendance was established on July 7, 1941, when the one millionth visitor entered the Gallery, less than 4 months after its dedication. The Gallery is open to the public each week day of the year between the hours of 10 a. m. and 5 p. m., except for Christmas and New Year's Day, and on Sundays from 2 until 5 p. m.

On June 7, 1942, the Gallery inaugurated an experimental series of Sunday evening openings, primarily for the benefit of men in the armed forces and war workers in the city. The exhibition galleries were open from 2 to 10 p. m., and orchestral concerts during the summer months were given, through the generosity of Chester Dale, from 7:15 to closing time. Special lectures with color slides were given by the Gallery staff at 7:30 and 8:30 in the lecture hall, and the cafeteria in the Gallery building was open from 4 to 8. Each Sunday evening from 50 to 75 service men were invited by members of the staff and by friends of the Gallery to supper in the cafeteria. On Sundays the attendance frequently exceeded 8,000; and, in view of the popularity of the Sunday evening openings, it was decided to continue the arrangement indefinitely.

Through the generosity of Mrs. Matthew John Whittall, the Gallery presented in the lecture hall on the ground floor, a concert by the Budapest String Quartet on Sunday afternoon, May 31, 1942. This concert had been planned for men in the Service and their friends, the program lasting approximately 1 hour.

PUBLICATIONS

In the information rooms in the Gallery building, a general information booklet is given without charge to visitors on request. It contains a short survey of the collections and information which has been found to be of great assistance to visitors to the Gallery. Also available, are catalogs of the paintings and sculpture, a complete book of illustrations of all the works of art in the Gallery's collection, color reproductions, and postcards in color and black and white, all made available through the Publications Fund. These publications are on sale at moderate cost.

AIR-RAID PROTECTION

Immediately following the outbreak of hostilities on December 7, 1941, the National Gallery building was blacked out nightly. The staff was organized into five air-raid services: Fire, police (including morale), health (first aid), maintenance, and evacuation. Drills were started and repeated frequently in order that the units might operate smoothly in the event of an actual air raid. Drills that were held in coordination with the District of Columbia authorities, when

visitors were in the building, evidenced the measure of efficiency which had been reached by the protective organization in the Gallery. Purchases of air-raid protection equipment were also made as promptly as possible and to the extent permitted by the great demand for such equipment.

REMOVAL OF WORKS OF ART TO A PLACE OF SAFEKEEPING

At a special meeting held December 29, 1941, the Board approved the recommendations of the executive officers of the Gallery that a limited number of the most fragile and irreplaceable works of art in the national collection be removed to a place of greater safety, in view of the responsibility which rests with the Trustees for safeguarding the collection. Early in January, therefore, the paintings and sculpture to be evacuated were removed from exhibition and shipped under guard to the place of safety which had been determined upon and adapted for the purpose. All of the works of art arrived in excellent condition. While thus in storage, they are under constant guard by members of the National Gallery guard force and under supervision and inspection by a member of the curatorial staff of the Gallery.

Beyond this partial evacuation, however, it was the expressed belief of the Trustees that the Gallery has a duty to the public (as a unit of the Government establishment), and an obligation as a source of recreation and education to continue its activities, and even increase them, as far as practicable, in wartime.

ACQUISITIONS

GIFTS OF PRINTS

On February 9, 1942, the Board of Trustees accepted from Philip Hofer a woodcut, "Saint Sebastian," by Hans Baldung (Grien), to be added to his earlier gift of prints which was included in last year's Annual Report; and again on April 27, 1942, the Board accepted a gift of 58 prints from Miss Elisabeth Achelis.

GIFTS OF PAINTINGS AND SCULPTURE

On September 8, 1941, the Board of Trustees accepted from Mr. and Mrs. Peter H. B. Frelinghuysen the gift of two paintings by Goya:

Portrait of Dona Bartolome Sureda

Portrait of Dona Teresa Sureda

both given in memory of Mrs. Frelinghuysen's mother and father, Mr. and Mrs. H. O. Havemeyer. These paintings are now on exhibition.

On February 9, 1942, the Board of Trustees accepted from Duncan Phillips, a Trustee of the Gallery, the gift of a portrait of former Chief Justice Hughes, first Chairman of the Board, painted by Augustus Vincent Tack, which has been hung in the Board Room.

On February 9, 1942, the Board accepted from Mrs. Ralph Harman Booth, the gift of the following pieces of sculpture, given in memory of her husband:

Greek (fourth century B. C.).....	Head of a Youth.
Middle Rhenish School.....	Pieta.
Nottingham School.....	Painted alabaster, Christ supported by an Angel.

On April 27, 1942, the Board of Trustees accepted from Mr. and Mrs. George W. Davison the gift of a portrait of George Washington by Rembrandt Peale.

Also, on April 27, 1942, the Board accepted from Mrs. Gordon Dexter the gift of two paintings by John Singleton Copley:

Red Cross Knight
Portrait of Sir Robert Graham

The paintings have been received and are now on exhibition.

On April 27, 1942, the Board accepted from Mrs. John W. Simpson the gift of a group of paintings, drawings, and sculpture. Included in the gift are two paintings, one entitled "Soap Bubbles," by Jean-Baptiste-Simeon Chardin, and the other, "The Binning Children," by Sir Henry Raeburn, the latter presented in memory of the late John Woodruff Simpson. The 11 drawings and 13 pieces of sculpture by Auguste Rodin constitute a unique collection acquired by the donor some 40 years ago directly from the artist. The Clodion terracotta plaque also served as a model for the decoration of one of the monumental urns by Clodion now in the Gallery.

SALE OR EXCHANGE OF WORKS OF ART

During the year no works of art belonging to the Gallery were sold or exchanged.

LOAN OF WORKS OF ART TO THE GALLERY

During the year the following works of art were received on loan:

From Copley Amory of Washington, D. C.:

<i>Artist</i>	<i>Subject</i>
John Singleton Copley.....	The Copley Family
Do.....	Self-portrait
Do.....	Portrait of Elisabeth Copley
Henry William Pickersgill.....	Portrait of John Singleton Copley, Jr.
John Singleton Copley.....	Red crayon drawing of a hand

From Chester Dale, of New York, 126 important paintings of the French nineteenth-century school and other schools of painting, together with 31 French drawings.

Through the French Government from museums and private collectors in Europe, 154 paintings of the French school of the late eighteenth and nineteenth centuries. In addition, this loan has been supplemented by 101 French drawings which have not yet been placed on exhibition.

From the heirs of the late Right Reverend William Lawrence a portrait of their ancestor, Amos Lawrence, by Chester Harding.

From the J. H. Whittemore Co., of Naugatuck, Conn., 24 French and American paintings from the Harris Whittemore collection. The following paintings from the collection have been placed on exhibition:

<i>Artist</i>	<i>Subject</i>
Edgar Degas.....	The Rehearsal
Auguste Renoir.....	Nude in Landscape
Do.....	Girl with a Cat
J. A. McN. Whistler.....	The White Girl
Do.....	The Sea
Do.....	L'Andalusienne

LOAN OF WORKS OF ART RETURNED

During the year the following works of art which had been placed on loan at the Gallery were returned:

To Duncan Phillips, a Trustee of the Gallery, two paintings previously loaned by him:

<i>Artist</i>	<i>Subject</i>
Camille Corot.....	The Dairy Farm
Gustave Courbet.....	Rocks at Ornans, Afterglow

LOAN OF WORKS OF ART BY THE GALLERY

During the year no works of art, belonging to the Gallery, were placed on loan.

EXHIBITIONS

The following exhibitions were held at the National Gallery during the last year:

An exhibition, entitled "The Great Fire of London, 1940," of 107 paintings and drawings of wartime London by artists serving in the London Auxiliary Fire Service, was shown in the Gallery from July 18 through August 10, 1941. Sponsored by the British Government under the auspices of the British Library of Information, this exhibition—selected by Sir Kenneth Clark, Director of the National Gallery, London; Sir Walter W. Russell, R. A., Keeper of the Royal Academy; and J. B. Mason, former Curator of the Tate Gallery,

London—after the completion of its first showing in the United States at the National Gallery, toured the United States and Canada.

Seventy paintings and drawings, and sculpture, representing the art of Australia from 1788 to 1941, were placed on exhibition at the Gallery from October 2 to 26, 1941. These works of art, the first comprehensive exhibition of Australian art to be shown in the United States, were sent, under the auspices of the Carnegie Corporation of New York, by the Commonwealth of Australia.

Architectural drawings of the National Gallery building, together with progress photographs and a model of the exterior of the building, showing the development of the building from the first sketch to the final drawings, were loaned by Eggers & Higgins, the architects, for exhibition at the Gallery from December 18, 1941, to January 28, 1942. The A. W. Mellon Educational and Charitable Trust, to augment the exhibition, loaned a number of renderings and photographs of the progress of the building from their own records.

Two groups of American water colors, drawings and prints—"American Artists' Record of War and Defense" and "Soldiers of Production"—were shown at the National Gallery; the former from February 7 to March 8, 1941, and the latter from March 17 to April 15, 1942. The water colors in the first group had been submitted in national competition for pictures recording war and defense activities, conducted by the Section of Fine Arts for the Office for Emergency Management, and most of them were purchased by the United States Government after selection by the appointed jury. Those in the second group were water colors and drawings by eight artists appointed on recommendation of the Section of Fine Arts by the Office for Emergency Management and who, through the courtesy of the War and Navy Departments, were permitted to make drawings and paintings of what is known as restricted material.

The Citizens Committee for the Army and Navy, Inc., exhibited at the Gallery for a period of approximately 2 weeks, beginning April 8, 1942, three triptychs by contemporary artists, which had been selected by the Committee for later presentation to the Chapel at Arlington Cemetery, Va.

An exhibition of paintings, posters, water colors, and prints, showing activities of the American Red Cross, were exhibited from May 2 to 30, 1942. These paintings were submitted in a national competition conducted for the American Red Cross by the Section of Fine Arts, Public Buildings Administration, Federal Works Agency. The exhibition included the paintings which were purchased for the Red Cross on advice of a jury, together with a group of other pictures also recommended by the jury for exhibition.

An exhibition of 11 portrait busts of the Presidents of the Republics of South America, by the American sculptor, Jo Davidson, was

held in the west garden court at the National Gallery of Art, beginning Saturday afternoon, June 27, and continuing for about a month. These busts were commissioned by the Office of the Coordinator of Inter-American Affairs and will be presented to the Governments of the South American Republics by the Department of State of the United States of America. Portrait busts in bronze, also by Jo Davidson, of President Franklin Delano Roosevelt and Vice President Henry A. Wallace, were shown at this time.

CURATORIAL DEPARTMENT

The curatorial work for the year consisted in the rearrangement of the permanent collection necessitated by additional gifts and by various precautions that were required by the outbreak of the war; in the installation of 17 temporary exhibitions; in various lectures on the collection and related fields in conjunction with the work of the educational department; and in further cataloging of the paintings and sculpture. During the year the preliminary Catalog of the Permanent Collection and the Book of Illustrations were brought up to date and reprinted; two catalogs containing a historical survey, notes, and bibliography of the French paintings loaned from the Chester Dale collection were compiled, and a new general information pamphlet was prepared.

In the course of the year, 209 works of art were submitted to the acquisitions committee with written recommendations regarding their acceptability for the collection of the National Gallery of Art; 40 private collections were visited in Washington and other cities in connection with offers to the Gallery of gifts or loans; 152 works of art were brought to the Gallery and submitted to the staff for expert opinion; and 44 letters were written in answer to inquiries involving research in the history of art.

RESTORATION AND REPAIR OF WORKS OF ART

During the year, as authorized by the Board and with the approval of the Director and Chief Curator, Stephen Pichetto, consultant restorer to the Gallery, has undertaken such restoration and repair of paintings and sculpture in the collection as has been found to be necessary. All of this work was carried on in the restorer's rooms in the Gallery except in three cases, once when unusually delicate and complicated restoration was required, and twice when the pictures had to be relined to prevent damage in shipment from New York. These three paintings were restored in Mr. Pichetto's studios in New York.

EDUCATIONAL PROGRAM

As indicated in the following summary, public response to the program of educational activities of the Gallery has constantly increased month by month until the total attendance recorded for June, 1942 (6,384), more than doubled that recorded for July, 1941 (2,882).

A basic part of the Gallery's educational program has been the gallery tours of the collection, conducted twice daily, except on Saturday and Sunday, which have attracted 18,935 visitors. In addition to these tours there has been a series of special lectures: a special program of 34 lectures, beginning in October and continuing through April, presented a special lecture each Saturday afternoon in the lecture hall, which 7,292 persons attended, and the intimate "gallery talks" and other lectures presented in the auditorium, dealing with a specific school or works of art, attracted a combined total of 17,752.

The educational department feeling the need for a short noontime feature, in view of the increased number of visitors from nearby Government buildings during this time, inaugurated on January 2, 1942, the "Picture of the Week," a 15-minute talk given twice each day and once on Sunday, which in turn attracted 7,947 people, indicating that this educational feature of the program was one of the most popular.

In addition, members of the educational department staff have conducted private and group conferences, totaling 3,065 individuals, of which 700 were members of the armed forces for whom special tours were arranged on Saturday afternoon, beginning in December 1941.

LIBRARY

A total of 242 books and 1,087 pamphlets and periodicals were presented to the Gallery; 962 books and catalogs were acquired through exchange; 37 books and catalogs were purchased; and 20 books were received on indefinite loan.

PHOTOGRAPHIC DEPARTMENT

Prints totaling 6,094, 1,187 black and white slides, and 709 color slides have been made by the photographic laboratory. The prints have been placed on file in the Library where they are for sale and for the use of the Gallery staff. The slides, together with an additional 420 which were purchased during the year, have been made available for the staff in connection with the public lectures given at the Gallery, and have likewise been lent to lecturers outside the National Gallery and to other galleries.

THE GALLERY BUILDING

During the fiscal year, certain alterations and improvements have been made in the building upon the recommendation of the committee on the building, among which may be mentioned the construction of snow steps for the Mall entrance, the redecoration of gallery rooms for the exhibition of the Chester Dale collection, and additional air conditioning in the smoking room and the information rooms on the main and ground floors. The National Gallery Cafeteria has become so popular that it is somewhat congested during certain hours of the day. It became evident that some acoustical treatment of the ceiling should be undertaken, and this work, resulting in great improvement in the noise condition in the cafeteria, was completed with funds supplied by The A. W. Mellon Educational and Charitable Trust. It was also recommended that a revolving door be installed to replace one of the heavy bronze doors at the Constitution Avenue entrance. Although funds were made available it was not possible to proceed with this improvement because the materials required were restricted by priority rulings.

OTHER GIFTS

During the year there were gifts to the Gallery of furnishings, equipment, ornamental trees and plants, prints, films, and color slides; also certain expenses were paid by others on behalf of the Gallery, the donors being David K. E. Bruce, Frederick T. Bonham, William R. Coe, David E. Finley, Samuel H. Kress, Donald D. Shepard, Percy S. Strauss, Mr. and Mrs. J. L. McGrew, Mrs. Matthew John Whittall, Coordinator of Inter-American Affairs, Propagating Gardens of the Department of the Interior, American Red Cross, and The A. W. Mellon Educational and Charitable Trust. Gifts of moneys were made to the Gallery during the year by Paul Mellon, Chester Dale, Howard J. Heinz, Jr., and The A. W. Mellon Educational and Charitable Trust.

AUDIT OF PRIVATE FUNDS OF THE GALLERY

An audit has been made of the private funds of the Gallery for the year ended June 30, 1942, by Price, Waterhouse & Co., a nationally known firm of public accountants, and the certificate of that company on its examination of the accounting records maintained for such funds has been submitted to the Gallery.

Respectfully submitted.

DAVID K. E. BRUCE, *President.*

Dr. C. G. ABBOT,

Secretary, Smithsonian Institution.



